

## MAJOR AND MINOR.

## W. A. BENJAMIN.

**Dr. Antonian Dvorak** is reported as having uttered the following: "Here, all the ladies play. It is well, it is nice, but I am afraid the ladies will not play in my country. They have not the creative power. How is it in my own country? There everybody plays, and especially the ladies. It is compulsory. They must go to school for six years, from fourteen to twenty. They must learn to read, write, and all that, and to play some instrument."

**The J. L. Isaac** Wall Paper Co., at Excelsior Building, 110 Olive street, has done some of the finest decorating and fresco work in the West. A specialty is made of inland hard wood floors. Those wanting good work done at reasonable prices should give this established house a call. The general managers of the firm will be glad to give customers the benefit of their long experience in the selection of designs, etc.

The German Liederkreis Society, of New York, will make an extended tour of the United States next summer, giving concerts in Cincinnati, Chicago, St. Louis, Milwaukee, Cleveland and Buffalo. Visits to the Chicago Exposition and to Niagara Falls are included in the itinerary. Heinrich Zellner will conduct. The profits of the tour will be devoted to charity. First-class soloists will accompany the society, and the entire tour will be in the nature of a summer excursion, lasting from June 28th to July 15th.

A new equipment for the Niagara Falls Short Line has been furnished by the Wabash road. The trains are vestibuled and have every convenience known. They began running recently. The new Chicago-Petroit Vidon of the Wabash from Montpelier, O., to Hammond, Ind., is now completed. It is seventeen miles shorter than any other line between the two points. The new track will not be used for passenger trains until it is in first-class condition, and then trains corresponding with the new ones on the Niagara Falls Short Line will be run. The service between Chicago, Boston and New York will be tri-daily.

A foe of the piano as it is popularly written: "Owing to the fact that partition walls in New York architecture, a movement is on foot to discourage music, and especially piano playing, as a common pursuit, and the city statement is given out that from actual musical statistics all musicians die young or become unlovable. Chopin, Mendelssohn, Mozart and Beethoven all died under 40, and Schumann died at 45. Of these, Chopin was melancholy to the point of insanity, seeing visions and dreaming dreams, and Schumann, after endeavoring to commit suicide, was revealed in an insane asylum, where for two years he died. Wagner's unexpected death and the misery of his life, as pleaded by his letters, are perhaps the best proofs. Perhaps the piano is one of the deadly nuisances that will have to go in the near future."

Signor Colantini has been writing about Mascagni as follows: "A chemist would say that the music of 'Cavalleria' is a perquisite of 'Carmen,' a water-seller would say it was a squeezed lemon. It is a novelty, perhaps, like all adaptations; but it is a second-hand novelty of a good but neutral kind. Mascagni, however, has merits; he has quick perceptions and has followed nature rather than tradition. He has made a new coat out of an old dress; and out of many roads has chosen the shortest and best. The likes of the young composer are not rare; they are old acquaintances, which one hears again with pleasure. Pietro Mascagni is rather a collector than an eclectic. He takes what suits him, and uses it at his leisure; that is all. Without exclusive pretensions or national pride, he walks indifferently over the body of Bizet, Meyerbeer, or Verdi, Gounod, Ponchielli, Schumann or Massenet, the latter by preference."

W. A. Benjamin, the subject of this sketch, is a son of much promise, and an aspirant for literary fame. He was born in St. Louis, June 28, 1865, and has displayed, during his career, commendable ambition, which has earned for him no small measure of success. Young Benjamin, at the age of sixteen, recently, at the urgent solicitation of friends, took up the violin. His facility of vocal music under the direction of Mr. Gwilym Miles, who has already met with gratifying results in the development of his voice, and predicts a splendid future for his pupil.



Mr. Benjamin has been highly complimented on his rendition of "You" and "True" by A. G. Robyn, of whom he is a special friend and admirer. He has not with much success also in the singing of "Tis I Alone Can Tell" ballad by E. B. Rader. He is a poet and writer of some note for St. Louis publications, his literary career having begun in the East three years ago. His latest and most popular poem, entitled "From Then Till Now" appeared in the *Spectator*, Oct. 22, of last year, and received flattering criticism from local literati. He wrote the words for Mr. Robyn's ballad, "Doubt me not" and "Loving," and for Mr. Corbale's ballad "Sweetheart." Mr. Benjamin's monthly musicles are features of much interest in musical circles and are participated in by the best local talent. The last programme presented was as follows:

1. Piano Solo. "Sonata in D Minor," Allegro-Adagio-Allegretto, *Beethoven*, Mr. Ernest R. Kroeger. 2. Soprano Solo. "Sweetheart," *Corbale*, Mr. W. A. Benjamin. 3. Violoncello Solo. "You," *Robyn*, Mr. W. A. Benjamin. 4. Violoncello Solo. "True," *Robyn*, Mr. W. A. Benjamin. 5. Violoncello Solo. "Tis I Alone Can Tell," *Rader*, Mr. W. A. Benjamin. 6. Violoncello Solo. "Doubt me not," *Robyn*, Mr. W. A. Benjamin. 7. Violoncello Solo. "Loving," *Robyn*, Mr. W. A. Benjamin. 8. Violoncello Solo. "Sweetheart," *Robyn*, Mr. W. A. Benjamin. 9. Violoncello Solo. "You," *Robyn*, Mr. W. A. Benjamin. 10. Violoncello Solo. "True," *Robyn*, Mr. W. A. Benjamin. 11. Violoncello Solo. "Tis I Alone Can Tell," *Rader*, Mr. W. A. Benjamin. 12. Violoncello Solo. "Doubt me not," *Robyn*, Mr. W. A. Benjamin. 13. Violoncello Solo. "Loving," *Robyn*, Mr. W. A. Benjamin. 14. Violoncello Solo. "Sweetheart," *Robyn*, Mr. W. A. Benjamin. 15. Violoncello Solo. "You," *Robyn*, Mr. W. A. Benjamin. 16. Violoncello Solo. "True," *Robyn*, Mr. W. A. Benjamin. 17. Violoncello Solo. "Tis I Alone Can Tell," *Rader*, Mr. W. A. Benjamin. 18. Violoncello Solo. "Doubt me not," *Robyn*, Mr. W. A. Benjamin. 19. Violoncello Solo. "Loving," *Robyn*, Mr. W. A. Benjamin. 20. Violoncello Solo. "Sweetheart," *Robyn*, Mr. W. A. Benjamin. 21. Violoncello Solo. "You," *Robyn*, Mr. W. A. Benjamin. 22. Violoncello Solo. "True," *Robyn*, Mr. W. A. Benjamin. 23. Violoncello Solo. "Tis I Alone Can Tell," *Rader*, Mr. W. A. Benjamin. 24. Violoncello Solo. "Doubt me not," *Robyn*, Mr. W. A. Benjamin. 25. Violoncello Solo. "Loving," *Robyn*, Mr. W. A. Benjamin. 26. Violoncello Solo. "Sweetheart," *Robyn*, Mr. W. A. Benjamin. 27. Violoncello Solo. "You," *Robyn*, Mr. W. A. Benjamin. 28. Violoncello Solo. "True," *Robyn*, Mr. W. A. Benjamin. 29. Violoncello Solo. "Tis I Alone Can Tell," *Rader*, Mr. W. A. Benjamin. 30. Violoncello Solo. "Doubt me not," *Robyn*, Mr. W. A. Benjamin. 31. Violoncello Solo. 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Benjamin. 78. Violoncello Solo. "Doubt me not," *Robyn*, Mr. W. A. Benjamin. 79. Violoncello Solo. "Loving," *Robyn*, Mr. W. A. Benjamin. 80. Violoncello Solo. "Sweetheart," *Robyn*, Mr. W. A. Benjamin. 81. Violoncello Solo. "You," *Robyn*, Mr. W. A. Benjamin. 82. Violoncello Solo. "True," *Robyn*, Mr. W. A. Benjamin. 83. Violoncello Solo. "Tis I Alone Can Tell," *Rader*, Mr. W. A. Benjamin. 84. Violoncello Solo. "Doubt me not," *Robyn*, Mr. W. A. Benjamin. 85. Violoncello Solo. "Loving," *Robyn*, Mr. W. A. Benjamin. 86. Violoncello Solo. "Sweetheart," *Robyn*, Mr. W. A. Benjamin. 87. Violoncello Solo. "You," *Robyn*, Mr. W. A. Benjamin. 88. Violoncello Solo. "True," *Robyn*, Mr. W. A. Benjamin. 89. Violoncello Solo. "Tis I Alone Can Tell," *Rader*, Mr. W. A. Benjamin. 90. Violoncello Solo. "Doubt me not," *Robyn*, Mr. W. A. Benjamin. 91. Violoncello Solo. "Loving," *Robyn*, Mr. W. A. Benjamin. 92. Violoncello Solo. "Sweetheart," *Robyn*, Mr. W. A. Benjamin. 93. Violoncello Solo. "You," *Robyn*, Mr. W. A. Benjamin. 94. Violoncello Solo. "True," *Robyn*, Mr. W. A. Benjamin. 95. Violoncello Solo. "Tis I Alone Can Tell," *Rader*, Mr. W. A. Benjamin. 96. Violoncello Solo. "Doubt me not," *Robyn*, Mr. W. A. Benjamin. 97. Violoncello Solo. "Loving," *Robyn*, Mr. W. A. Benjamin. 98. Violoncello Solo. "Sweetheart," *Robyn*, Mr. W. A. Benjamin. 99. Violoncello Solo. "You," *Robyn*, Mr. W. A. Benjamin. 100. Violoncello Solo. "True," *Robyn*, Mr. W. A. Benjamin.

The accompanist of this enjoyable affair was Mr. Louis Corbale, the popular young composer, late of Leipzig, Germany. This musical, like the one given in November, was a pronounced success. The parlors of Mr. Benjamin's residence were most beautifully decorated with large palms and the tables and walks tastefully arranged and trimmed with ferns and roses. Over forty friends were present, and altogether the scene was one of radiant beauty and rare enjoyment.

Forest Park University—Prof F. Moris's first piano and violin recital was very successful. Among the pupils who made their debut is to be mentioned Miss Della Klette of St. C. minor with great clearness and freedom. The pupils of the two of his compositions, "Mazurka" in 3/4 minor, and several piano duets in very effective style.

A Grand Concert by the Harmonic Orchestra and pupils of E. Schubert was given at the Opera House on St. Charles, on the 1st, 1901. Among the features of the excellent programme were a "Romance, Rolo, and a String Quintet," composed by the talented Mr. Schubert. A piano duet—Pique Dame—Supper, by Miss Laura Kuhlenthal and E. A. Schubert. A clarinet solo by Mr. Schubert made a decided hit. Mr. Schubert's pupils showed excellent training and the "Harmonic Orchestra" under his leadership is the pride of St. Charles.

Miss B. Mahan, teacher of organ and piano, has received many deserved compliments from those who have heard her pupils play. Miss Kate Avery, organist of the late Presbyterian Church, Webster, Mo., and a pupil of Miss Mahan has been highly praised for her beautiful touch. Miss Mahan has the special advantage of affording her pupils pipe organ instruction.

Alfred G. Robyn has organized a choral society of twenty five voices, the object of which is to render choral works, cantatas, etc., in a masterly manner. The society will be heard at Temple Israel on the last Sunday of each month. Mendelssohn's 8th Psalm will be the first number sung. Among the members are Miss Ada Branson, Mrs. Sale, Mrs. A. Mahler, Miss Eugenie Dvorak, Messrs. Otto Hein, W. A. Benjamin, E. Erickson, Miss L. Bauer.

Just What We Wanted—Business is alive to a great extent, and preparations of all sorts for the Columbian Exposition in 1900 are active and current. Just what is wanted of a unique kind, has happily already made its appearance, and we have before us "The Official Portfolio of the World's Columbian Exposition," illustrated from Water Color Drawings.

This Portfolio is a rare and beautiful exponent of the main architectural features of the Great Exposition at Chicago in 1893. The fourteen magnificent structures are faithfully exhibited, while the little eye View gives a realistic glimpse at the lay of the grounds, with their principal buildings, lagoons, etc. The illustrations are exact reproductions, in water color effects, of the original drawings, made especially for this purpose from the official plans by America's best known color artist, Charles Graham.

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## MAJOR AND MINOR.

Signor Verdi entered on his 80th year on the 26th ult.

A daughter has been born to Teresa Carreno and Eugene d'Albert.

Louise Natall, prima donna of the New American Opera Co., has just closed a magnificent engagement at Lisbon, Portugal.

Dr. Dvorak has decided that a setting of Drake's poem, "The American Flag," shall be his first composition in America.

Mr. G. W. Chadwick received \$500 for his music for the World's Fair Dedication. Miss Monroe, the writer, received \$100 for the ode.

According to Italian journals, Signor Mascagni has handed to Signor Sonzogno the complete score of a new one-act opera,

"Vesuvius," this being the fourth opera written by the young Maestro in the space of little more than two years.

Ye peddlers in art, do ye not sink into the earth when ye are reminded of the words of Beethoven on his dying bed, "I believe I am yet but at the beginning," or Jean Paul, "It seems to me that I have written nothing as yet!"—Schumann.

Mr. Eugene d'Albert, the well-known pianist-composer, has completed an opera, entitled "Der Kinkin," and has also written a new Piano-forte Concerto as well as a String Quartette, which latter is expected to be staged at the first time at Berlin, under the auspices of Mr. Joachim.

If you wish to give your husband or friend a gift which will be appreciated, give him one of those good umbrellas which can be had in any style at *Namendorf Bros.* The umbrellas makers at 14 N. 4th street. For a beautiful stock of umbrellas, parasols and walking sticks, *Namendorf Bros.* are in the line. *Erker & Bros.* 47 Olive street, have executed the name of

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Colonel Mapleson used jokingly to say that the male members of his chorus returned to Sicily at the close of each season and set up as bandits till again wanted. His daughter-in-law, Madame Schirmer Mapleson, being on an excursion to Mount Olympus, fell into the hands of brigands, at the head of whom she recognized the *div* de *di* of the *Fata Opera House*.

The Wagner Society will give no performance at Bayreuth in 1899. The society some time since appointed a committee to raise money for the purpose of securing roles and souvenirs of the great master to form a Wagnerian Museum at Vienna. Many such roles and souvenirs were obtained, and it is rumored that they are about to be sold to persons in the United States.

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"From repeated tests in my family, Ayer's Cherry Pectoral has proved itself a very efficient remedy for colds, coughs, and the various disorders of the throat and lungs. It effects a cure when ordinary medicines fail."—A. W. Bartlett, Pittsfield, N. H.

"I use Ayer's Cherry Pectoral in preference to any other cough medicine."—Post Master, Capon Bridge, W. Va.

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## KUNKEL CONCERTS AT POPULAR PRICES.

**Prospectus.**—Mr. Charles Kunkel announces twelve concerts to be given at the Germania Theatre, 14th street and Louis Place, with the cooperation of the concert pianist and composer, Ernest R. Kroeber, and Louis Cornath. The plans involving have been made to give the concert pianist and composer an opportunity of hearing the best works of the great masters. The programme will include piano solo, violin solo, violoncello solos; duos; songs; piano and violin, piano and cello; trios for piano, violin and cello; quartets, quintets, etc. They will be thoroughly enjoyable—delightful efforts of afternoon or youthful or friends, and will be given in the finest theatre in St. Louis—the new Germania Theatre.

Concerts of this character have created the greatest enthusiasm in the large cities of Europe and have become very popular in this country. They will no doubt prove most welcome to St. Louis music-lovers. Six evening and six matinee concerts will be given. The matinee concerts will present the programme of the evening concerts, and will take place on the Sundays following the evening concerts. This will give students of the piano and violin an opportunity of studying the numbers performed at the evening concerts and of comparing their own work with the reputation of these numbers at the matinee concerts.

The first and fourth concerts will be given under the direction of Mr. Charles Kunkel, the second and fifth under the direction of Mr. Louis Cornath, the third and sixth under the direction of Mr. Ernest R. Kroeber.

The dates of the concerts are as follows: Evening concert, Wednesday, January 13th, 25th; February 8th, 22nd; March 12th, 26th; April 19th, 30th. Matinee Concerts: Sunday, January 15th, 29th; February 12th, 26th; March 12th, 26th; April 19th, 30th. Popular prices will prevail. Evening concerts, 50 cents. Matinee, 25 cents. Books of 12 tickets, good at a concert, \$5.00.

Office for reserved seats: Germania Theatre and J. A. Kieselhorn, 1000 Olive street.

## MR. GEORGE VIEH'S DEBUT.

Mr. George Vieh, the young pianist, gave his first concert at the Germania Theatre on the 15th inst. His programme was a most successful one. He played a splendid programme was offered by the Germania Theatre. His playing was artistic. Mr. Vieh made a most successful debut. He was well received by the audience. He has a brilliant future before him and has fully sustained his reputation in the accompaniments as a thorough artist. Miss Kalkman's songs were received with great favor.

## CHORAL-SYMPHONY CONCERT.

The second concert of the season, given on the 15th inst. at Grand Music Hall was a pronounced success. Miss Lillian Allen, the soprano, gave a most successful performance. She was engaged for the occasion and was received with great favor. The programme was a most successful one. The Choral-Symphony performance of the Messiah was a most successful one. The next concert will be given Thursday, the 26th inst. at the Germania Theatre. The programme will be Beethoven's "Eighth Symphony," Wagner's overture to "Tannhauser," and Tchaikovsky's orchestral suite, "Casse-Noirette," which is considered the most taking number offered this season.

## FRITZ GEIB.

Fritz Geib, the solo violinist, whose picture we present to our readers, has been heard with manifest pleasure at the "Grand Opera House," of whose excellent orchestra he is a valuable member. Mr. Geib was born at Wiesbaden, Oct. 29, 1862. His violin studies were pursued under the careful direction of Concert Master Mueller, who was also the teacher of Wilhelm. When he made his debut, he was received at once as an artist of high rank. His engagements were made with organizations of the highest repute. He was a member of the Wilhelmi quartet in Bayreuth, and great success as solo violinist of the orchestra at Amsterdam. He also played under the direction of Von Bülow, and with special in the Wagner tour through Europe, lasting three months. He became Concert Master at Wiesbaden, the center of musical culture, and met with great success.



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## CITY NOTES.

**Otto Anschuetz**, teacher of piano, 3122 Siltner street, is very popular with his pupils, of whom he has quite a number.

**Miss Nellie Paulding**, pianist and teacher, played several fine piano solos at the doll show, to the delight of all who were present.

**Gaul's "Holy City"** will be rendered at St. John's Episcopal church, last Sunday in this month, under the direction of the organist, Mr. Paul Mott.

**C. L. Wynne & Co.**, the popular music dealers, 915 Olive street, have all the latest music, and will fill your orders promptly. Send for catalogue.

**Rev. Rob. Sauter**, the mastery teacher of violin, is actively engaged in his profession. Those who have the advantage of his instruction are very fortunate.

**Miss Nellie Page**, of 4134 Westminster Place, is a pianist and teacher of much ability. She is assistant to Miss Nellie Strong and is doing very efficient work.

**W. C. Gause**, with Jesse French, Piano and Organ Co., 922 Olive street, is recognized as one of the best piano tuners in the city. His work is carefully and masterly done.

**Louis Hammelein**, of 216 Albin Place, served eleven years as organist in one church. He stands in the front rank of our organists and has made for himself a record that is a model to those who aspire to competency.

The many friends of Mr. Louis Meyer, the prominent cellist, were deeply grieved at the death of his beloved daughter, who was called away at the early age of seventeen.

**O. F. Mohr**, teacher of piano, receives pupils at his residence, 615 South 4th street. Mr. Mohr is a painstaking teacher and has met with considerable success in his classes.

**J. P. Grant**, of 411 S. 23d street, teacher of piano, and accompanist of the Church of the Holy Trinity, is kept busy, having a number of pupils who evidence very careful and progressive training.

**Geo. F. Towle**, the tenor, assisted in the Christmas service at the Central Presbyterian Church. Mr. Towle is a well-known and is becoming much sought after for concert work.

**James M. North**, the well-known vocal teacher, is much in demand at his musical studio, 24 Olive street. Mr. North's years of experience as teacher and conductor have added to his success.

**Miss Agnes Gray**, the violinist, played several beautiful selections at the Christmas service given at the Emanuel Baptist Church, and at the organ recital given at the First Presbyterian Church.

**Aug. von Hoffmann**, the pianist and composer, has a very successful class enrolled at his musical studio, 24 Olive street, room 30. Mr. Hoffmann is becoming widely known as a composer.

**M. A. Gilden**, the organist, gave a magnificent service at St. Xavier's church on Christmas day. His Venise Adoration was the most popular numbers sung in the Catholic churches on that day.

**Miss Carrie Vollmer** was extended many compliments on the excellent service she has given the Bethel M. E. Church as organist. Her Christmas service was especially fine and a source of pride to the church.

**Aug. F. Relpelhaeger**, the young pianist and teacher, of 4029 Iowa ave., is giving pupils a thorough and conscientious training. Mr. Relpelhaeger had advantages of the best teachers at home and abroad.

**Mrs. Emilie Helmerichs**, of 2622 South Seventh street, teacher of piano and voice, has met with considerable success with her pupils. She is also a desirable teacher of English, German, French, Italian and Latin.

**Smith's Music House**, 902 Olive street, is the Western depot for the celebrated Hainm, Bohmer & Co.'s Yers & Pons, and other first-class pianos and organs. Anything in sheet music and musical merchandise can be had there.

**Miss Eugenia Dueschler** is accumulating excellent results as superior music in the public schools. She is well prepared for the actions during the winter months, and is a thorough character and possessing rare physical endurance.

**Eugenia Williamson**, M. E., devoted three days to the training of the soprano soloists of the Germania College, under the direction of Mr. George Vieh. She is also giving an entertainment in the chapel.

Williamson is doing good work at the M. Blind Institution.

**Patrons** will please remember that all pieces appearing in the Review are direct from the publishers, Kunkel Brothers, 612 Olive street.

**The T. Babinson piano** has earned the reputation of being one of the most popular of the present time. The piano and piano music, is a sale during the past year have attested the fact that it is a sale in the market. On the 15th, 1892, 1893 street, and see the fine stock of pianos.

**J. Ellitree**, the genial music dealer of 2415 N. Broadway, presented his son, Alvin, to the public. Alvin is a young man of the occasion of his twenty-first birthday, which fell on the 15th inst. He is a well-known and is becoming much sought after for concert work. He is also giving an entertainment in the chapel.

## SUCCESS AT KUNMS, HAMBURG AND OTHER CITIES.

Mr. Geib came to America about eighteen months ago, and while in New York played with Sedella's orchestra. Mr. Madern, ever alive to the interests of his work, secured him for his already excellent orchestra at the Grand Opera House, where he is a magnificent orchestra player, reliable and master of the greatest difficulties. His time is now and his conception highly artistic. A late concert given at Belleville, Ill., under the direction of Mr. Mampel, the soloist, he was received with the greatest enthusiasm. Personally, Mr. Geib is a modest gentleman and possessed of pleasant manner.

## DEATH OF CHARLES BALMER.

Charles Balmer, the well-known music dealer, died on the 25th ult. at the advanced age of 75 years. His death was deeply deplored by the musical public, and many of whom had been closely associated with him during his entire career here. Mr. Balmer's work for the development of musical culture in St. Louis is a matter of record. He was heartily seconded by his worthy wife, who survives him, and who held a high place in the hearts of St. Louisans. To her and to her devoted family the sympathy of a host of friends is extended.

The death of Miss Ida Rollman, the beloved and talented daughter of F. W. and Bertha Rollman, was deeply deplored by their numerous friends. The young lady, who was a niece of the late lamented Henry Rollman, was possessed of extraordinary musical talent, and was endowed with graces that made her a general favorite.



Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price \$1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

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tection. On its virtues it has  
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harmless we taste it to be  
sure it is properly made.

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commended 'Gouraud's Cream' as the best beauty of all the 'Skin  
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**CATALOGUE**

Mailed Free on Receipt of Address.

Wagner's Diastole for Music.—Wagner's stepfather, Ludwig Geyer, who died when the boy was seven years old, was very fond of him, and on the evening before his death, we were told, asked the little fellow to play on his violin. The boy, who had been taught to play by his mother, played them not so very badly, and the sick man said in a low voice: "Do you think he might have a taste for music?" The next morning the mother asked to let the children attend their dead father's effects, and said to Richard, "He would have liked to make something of you." The boy never forgot the words.

At that time, however, no one would have dreamed of making him a professional musician. When he was nine years old his mother devoted him to a classical education. He is described as a headstrong, "autistic" child, who would fly into a passion at nothing, but who, nevertheless, gave himself up to an enthusiastic study of Greek, and soon became his master's favorite pupil. Little took him upon the piano, but had little taste for the instrument, and found the technique of it a bore. His teacher, after awhile, gave him up as unteachable. For all that, the boy was not without dreams of being a musician. Under an instructor in harmony. The poor man, at an early time with his eager, but headstrong pupil, and before long, he too, was constrained to give him up in despair, and said of the boy: "Nothing can ever be made of the boy." And yet the boy was to become a great pianist. Judgments are to be trusted, one of the few great musicians of the world.

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First system of musical notation. Treble staff includes fingering numbers (1-5) and dynamic markings *fz* and *fz*. Bass staff includes fingering numbers and dynamic markings *Ped.* and *OP 2*.

Second system of musical notation. Treble staff includes fingering numbers and dynamic markings *fz* and *fz*. Bass staff includes fingering numbers and dynamic markings *Ped.* and *OP 2*.

Third system of musical notation. Treble staff includes fingering numbers and dynamic markings *fz* and *fz*. Bass staff includes fingering numbers and dynamic markings *Ped.* and *OP 2*.

Fourth system of musical notation. Treble staff includes fingering numbers and dynamic markings *fz* and *fz*. Bass staff includes fingering numbers and dynamic markings *Ped.* and *OP 2*.

Fifth system of musical notation. Treble staff includes fingering numbers and dynamic markings *fz* and *fz*. Bass staff includes fingering numbers and dynamic markings *Ped.* and *OP 2*.







## Op. 17. № 13.

*Moderato.* ♩ — 100.

741 - 6





TANZ AUS JÖLSTER.

Op. 17. No 5.

*Allegro con fuoco.*



*Moderato e marcato.* ♩ = 112.





meno mosso. ♩ = 160. *stacc.*

*piu mosso.* *cras*

*Coda.* *cen...do* *non legato.* *f* *f*

*or* *f* *f* *sostenuto.* *f* *f* *Piu Allegro e*

*sempre string.* *Presto.* *ff* *f*



# Lucia di Lammermoor

3

(Donizetti)

Carl Sidus Op. 126.

*Allegro* ♩ - 144.

*p*

*mf*

599-3

Copyright-KUNKEL BROTHERS-1883.



4 *larghetto* ♩ - 72.

*Cantabile*

*p*

*Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*rit.* *a tempo*

*or 1 2 3 4*

*cresc.*

*Ped.* \*

*Ped.* \*



5

First system of a piano piece. The right hand features a melodic line with eighth and sixteenth notes, including triplets and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. The key signature has two flats, and the time signature is 3/4.

*Allegretto* ♩ - 72

Second system of the musical score. The right hand continues the melodic development with various rhythmic patterns. The left hand maintains a steady accompaniment. The tempo and meter are consistent with the first system.

Third system of the musical score. This system shows a continuation of the musical themes, with the right hand playing more complex figures and the left hand supporting with chords and single notes.

Fourth system of the musical score. The right hand has a more active role with rapid passages, while the left hand provides a solid harmonic base. The dynamics appear to be building towards a climax.

Fifth system of the musical score. The right hand features a series of sixteenth-note runs. The left hand continues its accompaniment. The system concludes with a strong chord in the right hand.

Sixth system of the musical score. The final system on the page, showing the conclusion of the piece. The right hand has a final melodic flourish, and the left hand ends with a series of chords. The piece concludes with a final chord in the right hand.



Carl Sidus Op. 129.

Secondo.

*Tempo di Marcia* ♩ = 112.

*Secondo.*

*f*

*f*

*p*

*cres.*

*Andante* ♩ = 108.

*Ped.* *Ped.* *N.B. P* *p* *Ped.*

705 - 6

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# FAUST.

3

Gounod.

Carl Sidus Op. 129.

Tempo di Marcia ♩ = 112.

Primo.

leggero.

Andante ♩ = 108.



## Secondo.

First system of the musical score. The treble staff contains complex chords with fingerings (1-5, 2-4, 3-5) and slurs. The bass staff has a steady accompaniment with fingerings (1-3, 2-4, 3-5). Pedal markings (Ped.) and dynamic markings (p, pp, ppp) are present.

## Morement de Valse 6-88.

Second system of the musical score, titled 'Morement de Valse 6-88'. The treble staff features a waltz melody with fingerings (1-5, 2-4, 3-5) and slurs. The bass staff provides a steady accompaniment with fingerings (1-3, 2-4, 3-5). Dynamic markings (p, mf, cres., mf) are present.



Primo.

5

First system of the 'Primo.' section. It consists of two staves. The upper staff contains a complex melodic line with many slurs and fingerings (1-5). The lower staff provides harmonic support with chords and single notes. Dynamics include *mf* (mezzo-forte), *sf* (sforzando), and *p* (piano). There are also markings for *P* (pedal) and *P* (piano) with star symbols. A measure number '8' is indicated above the staff.

Second system of the 'Primo.' section. It continues the melodic and harmonic development. The lower staff has 'Ped.' (pedal) markings with star symbols. The system concludes with a double bar line.

Movement de Valse 88.

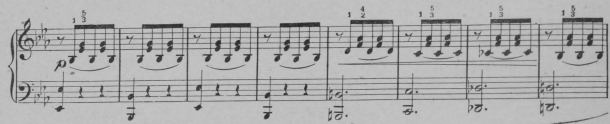
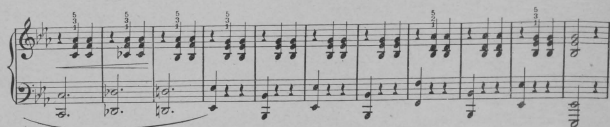
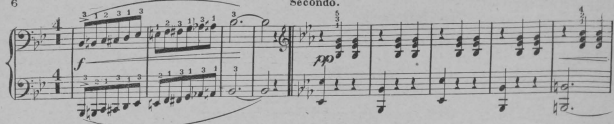
First system of the 'Movement de Valse 88.' section. It features a waltz tempo. The upper staff has a melodic line with slurs and fingerings. The lower staff has a simple harmonic accompaniment. The dynamic is *p* (piano).

Second system of the 'Movement de Valse 88.' section. The melodic line continues with various slurs and fingerings. The dynamic is *mf* (mezzo-forte).

Third system of the 'Movement de Valse 88.' section. It includes a *cres.* (crescendo) marking and a *mf* (mezzo-forte) dynamic. The melodic line is highly ornamented with many slurs and fingerings.

Fourth system of the 'Movement de Valse 88.' section. It concludes the piece with a final melodic flourish. The system ends with first and second endings marked '1.' and '2.'.







7

The second system of the musical score continues the 'Cantabile' piece. It features a piano (p) dynamic marking and a tempo marking of 'Ad'. The music is in 3/4 time and consists of two staves. The upper staff contains a melodic line with various ornaments and a final flourish. The lower staff provides a harmonic accompaniment with sustained notes and a final chord. The piece concludes with a double bar line.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 2/4 time. The key signature has one flat (B-flat). The melody is in the Treble staff, and the bass line is in the Bass staff. The melody consists of eighth and quarter notes, with a final measure containing a half note. The bass line consists of quarter and eighth notes, with a final measure containing a half note. The score is numbered 1 through 8, corresponding to the measures. The title 'The Rose Tree' is written in a decorative font at the top right.

[illegible]

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 3/4 time, with a key signature of one flat (B-flat). The vocal melody is in 4/4 time, with a key signature of one flat. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked 'P' and the vocal melody is marked 'V'. The piano accompaniment is marked 'P' and the vocal melody is marked 'V'. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked 'P' and the vocal melody is marked 'V'. The piano accompaniment is marked 'P' and the vocal melody is marked 'V'.

Musical score for "The Merry Widow" by Franz Lehár. The score is for piano and violin. The piano part is in the upper staff, and the violin part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes fingerings (1-5) and dynamics (f, sf, ff). The piano part has a melodic line with many trills and grace notes, while the violin part provides a rhythmic accompaniment. The score is divided into measures by bar lines, and there are repeat signs at the end of the piece.

Ped





# MAZURKA.

Secondo.

Louis Conrath.

Moderato  $\text{♩} = 144.$ 

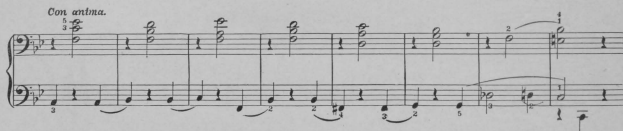
rit.



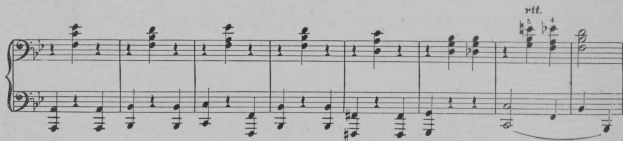
a tempo.



Con anima.



rit.





# MAZURKA.

3

Moderato  $\text{♩} = 144$ .

Primo.

Louis Conrath.





*a tempo.*

*rit.*

*a tempo.*

*f*

*p*

*f*

*rit.*



Musical score for Primo, page 5. The score consists of six systems of piano music. The first system is in B-flat major and 3/4 time, marked *mf*. The second system is in B-flat major and 3/4 time, marked *f*, with a *rit.* (ritardando) and *a tempo.* (return to tempo) marking. The third system is in B-flat major and 3/4 time, marked *mf*. The fourth system is in D major and 3/4 time. The fifth system is in D major and 3/4 time. The sixth system is in D major and 3/4 time, marked *rit.*, and includes *Ped.* (pedal) markings. The score features complex fingerings, slurs, and various musical notations.



*a tempo.*

Ped. \*

*f* *ff*

Ped. \* Ped. \* Ped. \* Ped. \*

*f* *ff*

Ped. \* Ped. \* Ped. \* Ped. \*

*f* *ff*

Ped. \* Ped. \* Ped. \* Ped. \*

*f* *ff*

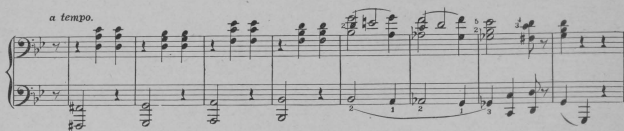
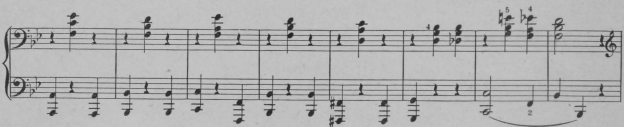
Ped. \* Ped. \* Ped. \* Ped. \*



*a tempo.* Primo. 7

The musical score consists of six systems of staves. The first system is marked *a tempo.* and *Primo.* It features a treble and bass staff with complex fingerings (1-4, 2-3, etc.) and a *Ped.* marking. The second system includes a *cres.* marking and a *f* dynamic. The third system has a *mf* dynamic. The fourth system includes a *f* dynamic. The fifth system includes a *f* dynamic. The sixth system includes a *rit.* marking. The notation includes various fingerings, slurs, and a *Ped.* marking.



*a tempo.**Con anima*



Primo.

9

*a tempo.*

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and articulations.

*Con anima.*

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and articulations.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and articulations.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and articulations.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and articulations.

Sixth system of musical notation, measures 21-24. Treble and bass staves with various fingerings and articulations.



4  
Book I.

# ÉCOLE DU MÉCANISME

Duvernoy-Buelow.  
Op. 120.

*Allegro vivace* ♩ = 72 to ♩ = 144.  
No. 1.

The musical score is written for piano and bass. It begins with a treble clef and a 3/4 time signature. The first system includes a piano (p) dynamic and a tempo marking of *Allegro vivace* with a range of 72 to 144 beats per minute. The second system features a crescendo marking *poco... a... poco... cres* and a forte (f) dynamic. The third system includes a decrescendo marking *dim.* and a piano (p) dynamic. The fourth system has a forte (f) dynamic and a decrescendo marking *dim.*. The fifth system includes a piano (p) dynamic and a decrescendo marking *dim.*. Pedal markings are indicated at the bottom of the fourth and fifth systems.



The musical score consists of two systems. The first system has a treble staff with a melody marked 'sempre cres.' and a bass staff with a 'Ped.' instruction. The second system is labeled 'original' and also has a treble and bass staff with a 'Ped.' instruction. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like 'f' and 'ff'.

- A At first, practice very slowly, raising the fingers high, from the knuckles, in striking. The student should not leave this study until he can play it at least as rapidly as indicated by the first metronome mark: quarter note-72. Few students for whom this study is intended will be able to play it at the tempo-quarter note-144.
- B The original text, from this point to the end, is rather too difficult when compared with what precedes. The editor therefore recommends the change indicated, which is more in keeping with the technique required by the balance of the study.
- C It is very difficult to play this measure in time, on account of the skip of three and a half octaves with the left hand. This and the preceding measure should, for some time, be practiced alone and slowly, counting four eighths. In this way the precise moment the second eighth must be struck will be so impressed upon the memory that the student will continue to strike it at the proper time, even when the increased velocity will have lessened the time allotted to its performance.



6 *Allegro* ♩ = 100 to ♩ = 152.

*Nº II.*

[illegible]

This study should be practiced with both fingerings for the right hand, each fingering making it a distinct study. The upper fingering requires that the hand should be kept perfectly quiet (the same as in the practice of five-finger exercises) and offers, when thus executed, excellent practice for all the fingers, but especially for the fourth finger. The lower, second, fingering makes it an excellent study for the first finger (thumb) as it offers fine material for the study of crossing under, etc. When thus practiced, hold the wrist very loosely and fully as high as the knuckles, or a little higher. It may be well, after the study has been mastered with the upper fingering, to study a piece or two before proceeding with the second fingering. This will avoid monotony to the student and confusion to the fingers. The eighth notes for the left hand throughout this study should be struck lightly and from the wrist. When the study can be easily played either *pp-p-f* or *ff*, practice it with the proper light and shade, as indicated by the dynamic marks. Carefully observe the phrasing at A.







8 *Allegro* ♩ = 80 to ♩ = 152.

No III.

The musical score for No. III is written for piano and consists of five systems. Each system contains a treble staff (right hand) and a bass staff (left hand). The right hand plays intricate sixteenth-note passages with frequent fingerings (1-5) indicated above the notes. The left hand provides a steady accompaniment with chords and single notes. The score includes dynamic markings such as *p* (piano), *f* (fortissimo), and *cres.* (crescendo). The piece ends with a *sempre* marking. The tempo is marked *Allegro* with a range of 80 to 152 beats per minute.

Practice with a loose, yielding wrist. Avoid rocking of the right hand from side to side, and do not force the keys in striking. The strength of the touch must come entirely from the fingers, without the assistance of the arm. Few players heed this most important rule, although no one can play the piano well otherwise.



8

*p*

*cres.*

*dim.*

*simult.*

[illegible]

8.

*ff*

*f*

631 • 14



10 *Allegro* ♩ = 80 to ♩ = 152.

No. IV. A B

The musical score consists of four systems of piano and forte passages. The first system is marked 'Ped.' and features broken chords with fingerings 1, 2, 3, 4, 5. The second system is marked 'simili.' and features broken chords with fingerings 1, 2, 3, 4, 5. The third system is marked 'Ped.' and features broken chords with fingerings 1, 2, 3, 4, 5. The fourth system is marked 'simili.' and features broken chords with fingerings 1, 2, 3, 4, 5. The score includes various musical notations such as slurs, accents, and dynamic markings.

In this study of broken chords, observe carefully in what position the fingers would be if the notes constituting the chord were struck together. The same fingering must of course be taken when the chord is broken. At **A**, the notes struck together would employ the fingers 1, 2, 3 and 5, as it contains two keys between C and G; at **B**, the notes would be struck with the fingers 1, 2, 4 and 5, as there is but one key between C and E. The student will observe by this that when the key to be struck next to the fifth finger is at a distance of a fourth, it is struck with the third finger, if at a distance of a third, with the fourth.

EXAMPLE.

The musical example shows a broken chord in the right hand and left hand. The right hand is marked 'Right Hand' and the left hand is marked 'Left Hand'. The notes are C, E, G, and B. The right hand fingering is 1, 2, 3, 4 and the left hand fingering is 1, 2, 3, 4.

The lower fingering given at **C** is contrary to the general rule. It is not bad in this case on account of the black key to be struck, and may be preferred by small hands. The editor, however, recommends the use of the upper fingering, 1, 3, 4 and 5.



The musical score consists of six systems, each with a treble and bass staff. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10), slurs, and dynamic markings. The first system begins with a 'C' time signature and includes 'Ped.' markings. The second system features a 'p' dynamic and 'simili' markings. The third system includes 'f' dynamics and 'ritenuto' and 'a tempo' markings. The fourth system includes 'Ped.' markings. The fifth system includes 'cres.' and 'simili' markings. The sixth system includes 'f', 'dim.', 'rall.', and 'p' markings.

*C*

*Ped.*

*p*

*cres.*

*simili*

*f*

*ritenuto*

*a tempo*

*Ped.*

*cres.*

*simili*

*f*

*dim.*

*rall.*

*p*



12 *Allegro moderato* ♩ - 80 to ♩ - 152


No. 12

*p legato.* *cres. poco a poco*

*or thus:* *f*

*p* *cres. poco a poco*

*ossiu.* *Fine* *dim.*

Annotations to the preceding studies apply to this one. Passages marked  need special attention in reference to the striking of the keys with rounded fingers. If this is not done, the large intervals which they offer to the 3d, 4th and 5th fingers will lead the student unconsciously to flatten out the hand in reaching the keys. The ossias introduced will enable small hands, by the careful substitution of the fingers as marked, to play the melody legato.



First system of music. Treble and bass staves. Treble staff contains rapid sixteenth-note passages with fingerings 1-2-3-4, 2-3-4-5, 3-4-5-6, 4-5-6-7, 5-6-7-8, 6-7-8-9, 7-8-9-10, 8-9-10-11, 9-10-11-12, 10-11-12-13, 11-12-13-14, 12-13-14-15, 13-14-15-16, 14-15-16-17, 15-16-17-18, 16-17-18-19, 17-18-19-20, 18-19-20-21, 19-20-21-22, 20-21-22-23, 21-22-23-24, 22-23-24-25, 23-24-25-26, 24-25-26-27, 25-26-27-28, 26-27-28-29, 27-28-29-30, 28-29-30-31, 29-30-31-32, 30-31-32-33, 31-32-33-34, 32-33-34-35, 33-34-35-36, 34-35-36-37, 35-36-37-38, 36-37-38-39, 37-38-39-40, 38-39-40-41, 39-40-41-42, 40-41-42-43, 41-42-43-44, 42-43-44-45, 43-44-45-46, 44-45-46-47, 45-46-47-48, 46-47-48-49, 47-48-49-50, 48-49-50-51, 49-50-51-52, 50-51-52-53, 51-52-53-54, 52-53-54-55, 53-54-55-56, 54-55-56-57, 55-56-57-58, 56-57-58-59, 57-58-59-60, 58-59-60-61, 59-60-61-62, 60-61-62-63, 61-62-63-64, 62-63-64-65, 63-64-65-66, 64-65-66-67, 65-66-67-68, 66-67-68-69, 67-68-69-70, 68-69-70-71, 69-70-71-72, 70-71-72-73, 71-72-73-74, 72-73-74-75, 73-74-75-76, 74-75-76-77, 75-76-77-78, 76-77-78-79, 77-78-79-80, 78-79-80-81, 79-80-81-82, 80-81-82-83, 81-82-83-84, 82-83-84-85, 83-84-85-86, 84-85-86-87, 85-86-87-88, 86-87-88-89, 87-88-89-90, 88-89-90-91, 89-90-91-92, 90-91-92-93, 91-92-93-94, 92-93-94-95, 93-94-95-96, 94-95-96-97, 95-96-97-98, 96-97-98-99, 97-98-99-100, 98-99-100-101, 99-100-101-102, 100-101-102-103, 101-102-103-104, 102-103-104-105, 103-104-105-106, 104-105-106-107, 105-106-107-108, 106-107-108-109, 107-108-109-110, 108-109-110-111, 109-110-111-112, 110-111-112-113, 111-112-113-114, 112-113-114-115, 113-114-115-116, 114-115-116-117, 115-116-117-118, 116-117-118-119, 117-118-119-120, 118-119-120-121, 119-120-121-122, 120-121-122-123, 121-122-123-124, 122-123-124-125, 123-124-125-126, 124-125-126-127, 125-126-127-128, 126-127-128-129, 127-128-129-130, 128-129-130-131, 129-130-131-132, 130-131-132-133, 131-132-133-134, 132-133-134-135, 133-134-135-136, 134-135-136-137, 135-136-137-138, 136-137-138-139, 137-138-139-140, 138-139-140-141, 139-140-141-142, 140-141-142-143, 141-142-143-144, 142-143-144-145, 143-144-145-146, 144-145-146-147, 145-146-147-148, 146-147-148-149, 147-148-149-150, 148-149-150-151, 149-150-151-152, 150-151-152-153, 151-152-153-154, 152-153-154-155, 153-154-155-156, 154-155-156-157, 155-156-157-158, 156-157-158-159, 157-158-159-160, 158-159-160-161, 159-160-161-162, 160-161-162-163, 161-162-163-164, 162-163-164-165, 163-164-165-166, 164-165-166-167, 165-166-167-168, 166-167-168-169, 167-168-169-170, 168-169-170-171, 169-170-171-172, 170-171-172-173, 171-172-173-174, 172-173-174-175, 173-174-175-176, 174-175-176-177, 175-176-177-178, 176-177-178-179, 177-178-179-180, 178-179-180-181, 179-180-181-182, 180-181-182-183, 181-182-183-184, 182-183-184-185, 183-184-185-186, 184-185-186-187, 185-186-187-188, 186-187-188-189, 187-188-189-190, 188-189-190-191, 189-190-191-192, 190-191-192-193, 191-192-193-194, 192-193-194-195, 193-194-195-196, 194-195-196-197, 195-196-197-198, 196-197-198-199, 197-198-199-200, 198-199-200-201, 199-200-201-202, 200-201-202-203, 201-202-203-204, 202-203-204-205, 203-204-205-206, 204-205-206-207, 205-206-207-208, 206-207-208-209, 207-208-209-210, 208-209-210-211, 209-210-211-212, 210-211-212-213, 211-212-213-214, 212-213-214-215, 213-214-215-216, 214-215-216-217, 215-216-217-218, 216-217-218-219, 217-218-219-220, 218-219-220-221, 219-220-221-222, 220-221-222-223, 221-222-223-224, 222-223-224-225, 223-224-225-226, 224-225-226-227, 225-226-227-228, 226-227-228-229, 227-228-229-230, 228-229-230-231, 229-230-231-232, 230-231-232-233, 231-232-233-234, 232-233-234-235, 233-234-235-236, 234-235-236-237, 235-236-237-238, 236-237-238-239, 237-238-239-240, 238-239-240-241, 239-240-241-242, 240-241-242-243, 241-242-243-244, 242-243-244-245, 243-244-245-246, 244-245-246-247, 245-246-247-248, 246-247-248-249, 247-248-249-250, 248-249-250-251, 249-250-251-252, 250-251-252-253, 251-252-253-254, 252-253-254-255, 253-254-255-256, 254-255-256-257, 255-256-257-258, 256-257-258-259, 257-258-259-260, 258-259-260-261, 259-260-261-262, 260-261-262-263, 261-262-263-264, 262-263-264-265, 263-264-265-266, 264-265-266-267, 265-266-267-268, 266-267-268-269, 267-268-269-270, 268-269-270-271, 269-270-271-272, 270-271-272-273, 271-272-273-274, 272-273-274-275, 273-274-275-276, 274-275-276-277, 275-276-277-278, 276-277-278-279, 277-278-279-280, 278-279-280-281, 279-280-281-282, 280-281-282-283, 281-282-283-284, 282-283-284-285, 283-284-285-286, 284-285-286-287, 285-286-287-288, 286-287-288-289, 287-288-289-290, 288-289-290-291, 289-290-291-292, 290-291-292-293, 291-292-293-294, 292-293-294-295, 293-294-295-296, 294-295-296-297, 295-296-297-298, 296-297-298-299, 297-298-299-300, 298-299-300-301, 299-300-301-302, 300-301-302-303, 301-302-303-304, 302-303-304-305, 303-304-305-306, 304-305-306-307, 305-306-307-308, 306-307-308-309, 307-308-309-310, 308-309-310-311, 309-310-311-312, 310-311-312-313, 311-312-313-314, 312-313-314-315, 313-314-315-316, 314-315-316-317, 315-316-317-318, 316-317-318-319, 317-318-319-320, 318-319-320-321, 319-320-321-322, 320-321-322-323, 321-322-323-324, 322-323-324-325, 323-324-325-326, 324-325-326-327, 325-326-327-328, 326-327-328-329, 327-328-329-330, 328-329-330-331, 329-330-331-332, 330-331-332-333, 331-332-333-334, 332-333-334-335, 333-334-335-336, 334-335-336-337, 335-336-337-338, 336-337-338-339, 337-338-339-340, 338-339-340-341, 339-340-341-342, 340-341-342-343, 341-342-343-344, 342-343-344-345, 343-344-345-346, 344-345-346-347, 345-346-347-348, 346-347-348-349, 347-348-349-350, 348-349-350-351, 349-350-351-352, 350-351-352-353, 351-352-353-354, 352-353-354-355, 353-354-355-356, 354-355-356-357, 355-356-357-358, 356-357-358-359, 357-358-359-360, 358-359-360-361, 359-360-361-362, 360-361-362-363, 361-362-363-364, 362-363-364-365, 363-364-365-366, 364-365-366-367, 365-366-367-368, 366-367-368-369, 367-368-369-370, 368-369-370-371, 369-370-371-372, 370-371-372-373, 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545-546-547-548, 546-547-548-549, 547-548-549-550, 548-549-550-551, 549-550-551-552, 550-551-552-553, 551-552-553-554, 552-553-554-555, 553-554-555-556, 554-555-556-557, 555-556-557-558, 556-557-558-559, 557-558-559-560, 558-559-560-561, 559-560-561-562, 560-561-562-563, 561-562-563-564, 562-563-564-565, 563-564-565-566, 564-565-566-567, 565-566-567-568, 566-567-568-569, 567-568-569-570, 568-569-570-571, 569-570-571-572, 570-571-572-573, 571-572-573-574, 572-573-574-575, 573-574-575-576, 574-575-576-577, 575-576-577-578, 576-577-578-579, 577-578-579-580, 578-579-580-581, 579-580-581-582, 580-581-582-583, 581-582-583-584, 582-583-584-585, 583-584-585-586, 584-585-586-587, 585-586-587-588, 586-587-588-589, 587-588-589-590, 588-589-590-591, 589-590-591-592, 590-591-592-593, 591-592-593-594, 592-593-594-595, 593-594-595-596, 594-595-596-597, 595-596-597-598, 596-597-598-599, 597-598-599-600, 598-599-600-601, 599-600-601-602, 600-601-602-603, 601-602-603-604, 602-603-604-605, 603-604-605-606, 604-605-606-607, 605-606-607-608, 606-607-608-609, 607-608-609-610, 608-609-610-611, 609-610-611-612, 610-611-612-613, 611-612-613-614, 612-613-614-615, 613-614-615-616, 614-615-616-617, 615-616-617-618, 616-617-618-619, 617-618-619-620, 618-619-620-621, 619-620-621-622, 620-621-622-623, 621-622-623-624, 622-623-624-625, 623-624-625-626, 624-625-626-627, 625-626-627-628, 626-627-628-629, 627-628-629-630, 628-629-630-631, 629-630-631-632, 630-631-632-633, 631-632-633-634, 632-633-634-635, 633-634-635-636, 634-635-636-637, 635-636-637-638, 636-637-638-639, 637-638-639-640, 638-639-640-641, 639-640-641-642, 640-641-642-643, 641-642-643-644, 642-643-644-645, 643-644-645-646, 644-645-646-647, 645-646-647-648, 646-647-648-649, 647-648-649-650, 648-649-650-651, 649-650-651-652, 650-651-652-653, 651-652-653-654, 652-653-654-655, 653-654-655-656, 654-655-656-657, 655-656-657-658, 656-657-658-659, 657-658-659-660, 658-659-660-661, 659-660-661-662, 660-661-662-663, 661-662-663-664, 662-663-664-665, 663-664-665-666, 664-665-666-667, 665-666-667-668, 666-667-668-669, 667-668-669-670, 668-669-670-671, 669-670-671-672, 670-671-672-673, 671-672-673-674, 672-673-674-675, 673-674-675-676, 674-675-676-677, 675-676-677-678, 676-677-678-679, 677-678-679-680, 678-679-680-681, 679-680-681-682, 680-681-682-683, 681-682-683-684, 682-683-684-685, 683-684-685-686, 684-685-686-687, 685-686-687-688, 686-687-688-689, 687-688-689-690, 688-689-690-691, 689-690-691-692, 690-691-692-693, 691-692-693-694, 692-693-694-695, 693-694-695-696, 694-695-696-697, 695-696-697-698, 696-697-698-699, 697-698-699-700, 698-699-700-701, 699-700-701-702, 700-701-702-703, 701-702-703-704, 702-703-704-705, 703-704-705-706, 704-705-706-707, 705-706-707-708, 706-707-708-709, 707-708-709-710, 708-709-710-711, 709-710-711-712, 710-711-712-713, 711-712-713-714, 712-713-714-715, 713-714-715-716, 714-715-716-717, 715-716-717-718, 716-717-718-719, 717-718-719-720, 718-719-720-721, 719-720-721-722, 720-721-722-723, 721-722-723-724, 722-723-724-725, 723-724-725-726, 724-725-726-727, 725-726-727-728, 726-727-728-729, 727-728-729-730, 728-729-730-731, 729-730-731-732, 730-731-732-733, 731-732-733-734, 732-733-734-735, 733-734-735-736, 734-735-736-737, 735-736-737-738, 736-737-738-739, 737-738-739-740, 738-739-740-741, 739-740-741-742, 740-741-742-743, 741-742-743-744, 742-743-744-745, 743-744-745-746, 744-745-746-747, 745-746-747-748, 746-747-748-749, 747-748-749-750, 748-74



*Allegro* ♩ = 80 to 152.

No. VI.

The musical score for No. VI is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system includes fingering numbers (1-5) and dynamic markings 'p' and 'simili'. The second system continues the melodic and harmonic patterns. The third system features a measure with a fermata and a 'dim.' marking. The fourth system concludes with a 'dim.' marking and a final cadence. The bass line is consistently active with eighth-note patterns.

A This study should be practiced with the various fingerings indicated, as each offers specially useful technical difficulties. In practicing, heed well the position and the lifting of the fingers. They must always strike the keys in a rounded, arch-like position. Separate practice of each hand will also prove of great benefit.

B Strike the bass notes throughout with a yielding wrist.

C Sustain these half notes their full value.



*P*  
*simili*

*sempre cresc.*

*Tempo 1?*  
*Leggiero. 5 simili.*  
*riten.*  
*simili*

*simili*

*cresc.*  
*cresc.*



## No. VII.

The musical score for No. VII is a piano exercise in 2/4 time, marked Moderato (80 to 132 bpm). It consists of five systems of music. Each system contains a treble and bass staff. The music is characterized by intricate fingerings and frequent use of the sustain pedal, indicated by 'Ped.' and star symbols. The first system begins with a treble staff entry and a bass staff accompaniment. The second system continues the pattern. The third system features a treble staff entry with a '1.' marking. The fourth system includes a '2.' marking. The fifth system concludes with a 'ffz' marking and a final flourish. The score is densely notated with slurs, ties, and various fingerings to guide the performer.

- A Notes to the previous study apply to the practice of this one. The lower fingering, given for the right as well as the left hand, is somewhat unusual. It will, however, well repay any time that may be spent upon the mastering of it. In practicing hold the wrist very loosely so as to facilitate the crossing under of the thumb in ascending and the crossing over of the third and fourth fingers in descending. In crossing under of the thumb with either hand the third or fourth finger should remain on the key until the thumb has reached its key. In crossing of the fingers over the thumb, the same rule must be adhered to, otherwise the evenness (legato) which is the chief object of the study will be destroyed.



*Allegro moderato* ♩ — 80 to 152.

17

**No VIII.**

*p* *cres...* *poco* *a*

*poco* *f* *p* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*f* *Ped.* *Ped.* *marcato.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Apply Note of preceding study to this one.



# I Cannot Say Good Bye

ICH KANN NICHT ABSCHIED NEHM'N!

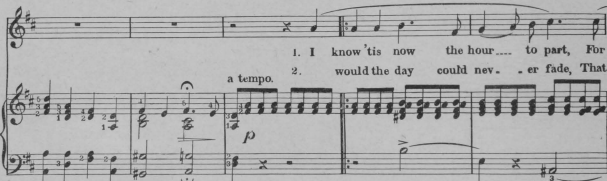
Words by Edward Oxenford.

Music by Joseph L Roeckel.

Andantino ♩ = 104.



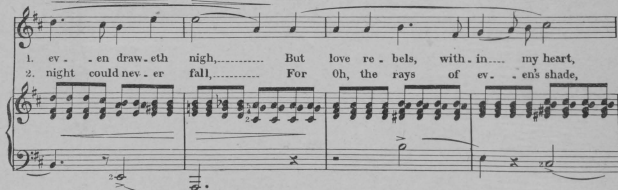
2. wollt' der Tag ver-gin-ge nicht, Dass  
1. Die Scheidungs-stun-de ist ge-komm; Denn



1. I know 'tis now the hour.... to part, For  
2. would the day could nev-er fade, That

N.B.\*P\*P\*P\*P\*P \* Ped. \* Ped. \*

2. Nacht nicht bräch her-ein..... Denn A-bend-schat-ten bringt in Sicht,  
1. A-bend wird's so-eb'n..... Doch Lie-be hat mein Herz be-komm;



1. ev-en draw-eth night,..... But love re-bels, with-in.... my heart,  
2. night could nev-er fall,..... For Oh, the rays of ev-en's shade,

556-3

N.B. The P's signify Ped.

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2 Nur weh.... und Herzenspein! Nur weh.... und Herzenspein!  
 1 Ich kann.... nicht Abschiednehm'n Ich kann. nicht Abschiednehm'n,  
 Con passione. rall.

Ich

Ich

1 I can. . not say "good bye!" I can. . not say "good bye!"  
 2 Must mo . ments sad re. call, Must mo . ments sad re. call.  
*f colla voce. rall. con anima. dim.*  
*Ped. \* Ped. \* Ped. \* Ped.\**

2 hört, der Vo . gel Ves . per singt Auf je . nem Bau . me dort,

Und

1 seh den sil . bern Mond von weit Schnell him . mel. wärts.... sich heßn,

Ach

1 far I see the sil . ver moon Swift ris . ing in..... the sky;  
 2 hear the birds soft ves . pers sing On yon . der haw . thorn tree;  
*p cresc.*

2 lei . der die Er . innrung bringt,..... Das ich von dir, von dir muss fort!

"

1 lei . der bringt er uns das Leid,..... das Leid, Dass Stunden bald ver . geh'n!

Ich

*tristamente. rall. a tempo. ff*  
 1 las! that she should come so soon..... so soon To tell us mo . ments fly I  
 2 why should they the mem'ry bring!..... That I must part, must part from thee!  
*sf rall. a tempo.*



kann nicht Ab-schied nahm'n! Ich kann nicht Ab-schied neh'm'n! Lieb Herz, ich kann nicht,<sup>5</sup>

can . not say "good bye!" I can . not say "good bye!" My love I can . not,

*mp dolce.*

Ped. 1 2 5 \* Ped. 1 2 5 \* Ped. \* Ped. \* Ped.

kann nicht Ab-schied neh'm'n, nicht neh'm'n! Ich kann nicht Ab-schied neh'm'n! Ich.

can . not say "good bye," "good bye!" I can . not say "good bye!" I

*ff grandement.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

kann nicht Ab-schied neh'm'n! Lieb Herz, ich kann nicht, kann nicht Ab-schied neh'm'n, nicht

can . not say "good bye!" My love I can . not can . not say "good bye!" "good

*accel. e cresc.*

*ff colla voce.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

1. neh'm'n Ich || neh'm'n. 2.

.bye I bye

*ff*

*ff p*

*ff*

*ff*

*ff*

Ped. \* Ped. \* Ped. Ped. 556. 3 Ped. \* Ped. \* Ped. \* Ped. \*



# LA JOTA.

3

MEIN ENGEL, DU!

Maurice Moszkowski.

Allegretto  $\text{♩} = 72$ .



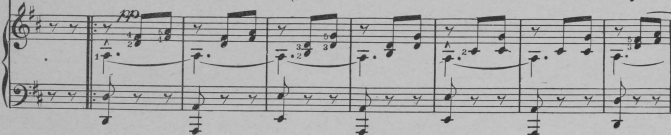
2. *Alles, du..., ach, wann mag dein Blick Ver - künden mir... Ich bin dein...!*

1. *Mein En-gel du... ach wo find' ich dich! Wo... weilst du..., hol' des Kind...!*



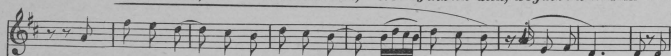
1. Tra la la la... hear the man-do-line... Tra... la la gai-ly twang!

2. Tra la la la... let our song re-sound Tra... la la while it may!...



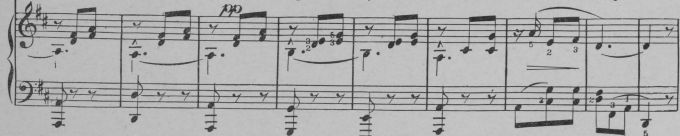
2. *Wann spricht dein Aug' vom erschnen Glück, Wann sag's dein Blick, wann sag's dein Blick! Dein*

1. *Wann nuhst du dich, zu er-hö-ren mich, Wo... find'ich dich, wo find'ich dich!... Dein*



1. Tra la la la..., on the vil-lage green, Tra... la la castagnettes clang... Ah

2. Tra la la la..., we may sleep too sound, Tra... la la an-o-ther day... Let



640 - 5

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2. Au - ge traut, sprüch es zu mir:.....  
 1. lie - bes Wört, stets lausch ich ihm:.....!

Ich..... ge - hör nur.....  
 Doch..... wie fern von.....

1. soon the Jo - ta\* they'll be danc - ing, danc - ing Tra la - la.....  
 2. se - rious things go till the mor - row mor - row Tra la - la.....

2. dir! Ein Blick, ein Blick ge.währt sei mir.....,  
 1. mir, Wie fern, wie fern von mir er - tönts.....!

Mir..... dein  
 Du....., oh

1. la The lads at me are sly - ly glanc - ing, glanc - ing, Tra  
 2. la And fling a - far all thoughts of sor - row, sor - row, Tra

2. Blick dein Herz! Sei mild, sei mild! Mein Seh - nen stillt: Sei mild, sei mild! Mein  
 1. du, mein Lieb, Sei mild, sei mild! Mein Seh - nen stillt: Sei mild, sei mild! Mein

1. la - la..... la Tra la la, Tra la la, Each a part - ner gets, Tra - la - la, tra - la - la Hear the  
 2. la - la..... la, Tra la la, Tra la la, Pedre, there I see, Tra - la - la, tra - la - la Wants to



2. Sch - nen stilt: Ein Blick... von dir!  
 1. Sch - nen stilt: Ein Hauch von dir!

Mein Al - les du..., ach, wann mag dein Blick  
 Mein En - gel du..., ach, wo find' ich dich!

1. cas - tagnettes, the cas - ta - gnettes Tra la la la... in the dance we whirl  
 2. dance with me. to dance with me Tra la la la... Pe - dro loves me well,

2. .... Ver - künn - den mir... Ich bin dein.....! Wann... spricht dein Aug'  
 1. .... Wo.....find' ich dich... trau - tes Kind.....! Wann... nahnst du mir...

1. .... Tra..... la - la..... o - thers sing..... Tra..... la la - la...  
 2. .... Tra..... la - la..... this I know....., Tra..... la la - la...

2. .... vom er - sehn - ten Glück, Wann sagst dein Blick! wann sagst dein Blick.....  
 1. .... zu er - hö - ren mich! Wo.....find' ich dich, wo find' ich dich.....!

1. .... ne'er a Span - ish girl... Could..... with stand the Jo - ta's ring.....  
 2. .... though he dare not tell... Tra..... la - la, my bash - ful beau.....



2. Komm, o..... Liebchen, sei mir...hold, Lächle du...mir zu! Liebchen, traut Lieb. -  
 1. Komm, o..... Liebchen, sei mir...hold, Gönn mir...ein Wort, Liebchen, traut Lieb. -

1. No, no!..... No one else can guess How the Jo - ta a maid - en - tranc -  
 2. No, no!..... Let him wait a - while; Let his fond heart grow hung - ry with wait -

2. chen! Komm, o..... Liebchen sei mir...hold. Lächle du mir zu! Liebchen traut  
 1. chen! Komm, o..... Liebchen, sei mir...hold Gönn mir ein Wort, Liebchen traut

1. es When soft..... 'round her waist doth press The true arm of fier love as she  
 2. ing, The more..... will he prize the smile That shall say I con - sent to the

2. Lieb - chen! In's Au - ge schau mir o sü - ße Maid, In's..... Au - ge mir,  
 1. Lieb - chen! Die...Lie - be wacht, wo die Welt im Schlaf, Sie..... wa - chet zu

1. danc. . es Tra la la la..... hear the man - do - line.... Tra..... la la....  
 2. mat. - ing Tra la la la..... let our song re - sound Tra..... la la....



2..... fromm und treu.....! Mein Herz ist dir.... dir al-lein ge-weiht....! In's....  
 1..... je-der Stund...., Wenn A-mors Pfeil in die Her-zen traf....! Die....

..... gai-ly twang...., Tra la la la.... on the vil-lage green Tra....  
 ..... while it may...., Tra la la la.... we may sleep too sound Tra....

2. Aug'schau mir

1. Lie-be wacht, die Lie-be wacht.....!

..... la la cas-ta-gnettes clang.....  
 ..... la la an-o-ther day.....

Mein in's Aug'schau mir, Tra la, tra la, tra la.

..... an-o-ther day! Tra la, tra la, tra: la



# MINNEHAHA POLKA.

Mrs. S. L. Lara.

*Allegretto* ♩ = 104.



*Giacoso.*





First system of musical notation, measures 1-6. The music is in 4/4 time with a key signature of two flats. The right hand features a melodic line with various ornaments and fingerings (e.g., 1 5, 3 2, 1 5, 3 2, 1 5, 3 2). The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mf* and *f*. Pedal markings are present at the end of measures 2, 4, and 6.

Second system of musical notation, measures 7-12. The right hand continues the melodic development with more complex ornaments and fingerings (e.g., 3 4, 4 3, 5 4, 3 2, 4 3, 2 1). The left hand accompaniment remains consistent. Dynamics include *mf* and *f*. Pedal markings are present at the end of measures 8, 10, and 12.

Third system of musical notation, measures 13-18. The right hand features a series of sixteenth-note runs and ornaments with fingerings (e.g., 5 4 3 2, 3 2 1, 4 3 2 1, 2 1 2 3, 1 2 3 4, 2 1 2 3). The left hand accompaniment continues. Dynamics include *f* and *mf*. Pedal markings are present at the end of measures 14, 16, and 18.

Fourth system of musical notation, measures 19-24. The right hand continues with melodic lines and ornaments, including fingerings (e.g., 3 2 1, 2 3 4, 3 2 1, 2 3 4, 1 2 3 4, 2 3 4). The left hand accompaniment remains. Dynamics include *f*. Pedal markings are present at the end of measures 20, 22, and 24.

Fifth system of musical notation, measures 25-30. The right hand features a series of sixteenth-note runs and ornaments with fingerings (e.g., 3 2 1 2 3 4, 5 4 3 2, 3 2 1 2 3 4, 3 2 1 2 3 4, 3 2 1 2 3 4, 3 2 1 2 3 4). The left hand accompaniment continues. Dynamics include *f*. Pedal markings are present at the end of measures 26, 28, and 30.

Sixth system of musical notation, measures 31-36. The right hand continues with melodic lines and ornaments, including fingerings (e.g., 1 2 3 4, 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4). The left hand accompaniment remains. Dynamics include *f*. Pedal markings are present at the end of measures 32, 34, and 36.







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Chicago secures Seidl and his Metropolitan Orchestra, Sigismund Bornstein, of the New York Philharmonic and Metropolitan Orchestra, has signed a contract with Anton Seidl to take his Metropolitan orchestra, enlarged to 80 members, to Chicago for a period of 10 weeks, at a salary of \$10,000, extending it to \$20. A brass band of 40 will also be engaged, and Mr. Seidl will at once take steps to organize a chorus of 600 Chicago singers. Their services will be enlisted in Steele Mackay's great Columbus spectacular enterprise, for which a special building will be erected at Jackson Park, facing the Exposition grounds. The scenic and mechanical stage effects will be of a novel character, and will surpass anything ever attempted at any point in stage history. A stock company with a million dollars capital has been organized to carry out Mr. Mackay's conception of the enterprise. Chicago's noted capitalists have taken large blocks of stock in the enterprise. Mr. George M. Pullman being prominent among them. It is said that Anton Seidl will receive \$15,000 for his personal services. The Columbus spectacle will open in May.

**Sophie Montez.** M. Tschakowsky and M. Spallinkoff will make an American tour next year. Sophie Montez is the sister of the trio and the best known in this country. She was born in 1846 at Munich, was one of Liszt's many pupils, and has been over here before. The success of M. Tschakowsky and M. Spallinkoff may be looked on as certain.

East assess the programmes provided by Theodore Thomas for his Chicago orchestra were devised and arranged solely by himself. The result was a very high class of music and a heavy financial loss. This season he has consented to modify the character of his programme by the insertion of more popular music. This change was insisted upon by the backers of the enterprise, who were much surprised that they should guarantee him, but never expected that they would be called upon to pay it.

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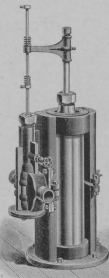
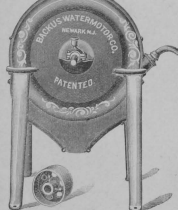
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